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AMERICAN ART NEWS

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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

Salmagundi Club News

The Salmagundi Club is planning a memorial exhibition of works by the late J. Francis Murphy, probably for early April, following the annual exhibition of oils by members, to open March 4. Bruce Cullen Yates will probably head the Committee. Mr. Samuel T. Shaw will give his annual Club dinner, this year in honor of George Elmer Browne, Mar. 2. The Club is arranging to offer a special price of \$1000, to be awarded at the annual oil display, by an outside jury, the prize winning canvas to become the club's property.

The innovation of permitting the attendance of women at the annual auction sale of last week apparently worked well, as there have been no complaints, even from the minority, which opposed such innovation. There were a number of women present on the three sale evenings, some bought wisely and well and none objected to the cigar and cigarette smoke clouds.

Salmagundi Auction Sale

The total for the first session, February 9, of the Salmagundi auction sale was \$4,640. The contribution by James G. Tyler brought \$325, by Harry A. Vincent, \$305; by Hobart Nichols, \$230; by John F. Folinsbee, \$160, and by H. R. Poore, \$101.

The second session Feb. 10, totalled \$4,600. Edward Dufner's "Children" brought the highest price, \$315. Frank Johnson's "Canon Trail" sold for \$200, and Gustave Wagner's "Winding Road" for \$182.50. "Silvery Morning," by George Bruestle, went for \$162.50, and "Sunset," by Charles P. Appel, sold for \$155.

The final session Feb. 11 totalled \$6,500. "October Morning," by Carleton Wiggins, sold for \$245. Frederick Waugh's "High Surf" went for \$225 and Glenn Newell's "In the Valley" for \$265. Edward Potthast's "Swimming Hole" brought the high price of the sale, \$505. "Valley Road," by Pieter van Veen, sold for \$150. The entire sale totalled \$16,000. The auctioneers were successively Leo Mielziner, Glenn Newell and E. C. Carrington.

Mr. Maurice Hamburger of Hamburger Freres of Paris arrived from Paris recently and has leased and arranged a handsome gallery in the Anderson Building at Park Ave. and 59 St. Mr. Hamburger brought with him some of the rarely beautiful and choice pictures, tapestries and art objects for which the well known house is noted.

THE "SALMAGUNDI IDEA"

The unexpected success, again this year of the annual auction of small pictures by artist members of the Salmagundi Club, last week, which realised some \$16,000, half of which total went to the Club and the stated coming auction of small pictures and sculptures to be held by the women painters and sculptors in the Architectural League Rooms, next week, has led to an agitation in the studios as to the development of what may well be called the "Salmagundi Idea" through the country.

Many artists argue that as Americans have the gambling or bargaining spirit, as is proven by the good results of the public art auctions of even this present dull season, when private sales are almost negligible, that men and women would attend art auctions, even if not now art lovers, especially in out of town communities, and through such attendance, and possibly purchases, would acquire a real love of art and become in time collectors, thus widening the market for artist producers. Then too, art auctions give many artists and often good ones who have not yet "arrived" and even some who have "arrived" an opportunity to show and sell their works—especially in dull seasons. The "Salmagundi Idea," now for so many years so successful, is well worth the consideration of other American art organizations and communities where there are artists and any art interest.

CLUB ART COMMITTEES

The question of the composition of art committees in those American clubs, which devote any attention to art matters, is one that should, apparently, be more carefully considered. As a rule such committees are selected from the members and include some artists, but more often those who are known to possess art collections of almost any kind and who may be popular in the club, are chosen. Little regard is paid, as a rule, to their art knowledge, qualifications or resources for the assembling of works for an exhibition, passing upon occasional club art purchases, or the hanging or placing of art works at club exhibitions. The frequent result is not only mediocre and even poor displays, but pictures badly hung and sculptures badly placed.

An object lesson of this lapse in club art management was afforded by the recent annual display of pictures by artist members at the Lotos Club. The pictures in this not overgood show were so badly and inharmoniously hung, as to greatly militate against its success. The Club gallery handsome as it is, needs new and different colored wall coverings and the present base should be repainted, and more harmoniously colored. The Club art committee, we are informed, which arranged and hung the exhibition, has not a single artist member. This, if so, should be remedied.

Art League Scholarships

The Art Students' League of N. Y. announces 10 scholarships entitling the winners to free tuition in any two classes conducted by the league during the season of 1921-1922, or in the classes of the Woodstock Summer School of Landscape and Figure Painting, for the season of 1921. Competitive work must be in the hands of the league not later than March 19. All students in the U. S. are eligible except those in N. Y.

OBITUARY

James Gibbons Huneker

James Gibbons Huneker, musical critic for the N. Y. World and internationally known as a musician and writer, died Feb. 9 last at his home in Brooklyn, aged 61. The suddenness of the death came as a shock to his friends and professional associates in journalism and the arts. Until Feb. 5 he performed his customary duties for the World, but was taken ill that day. Pneumonia developed and he died shortly after he had fallen into a peaceful slumber Feb. 9.

When the news of his sudden death reached the Metropolitan and the Manhattan Opera Houses it cast a gloom over the artists as well as his friends and fellow newspaper critics who had worked with him for years.

In the seven arts James G. Huneker was a prolific essayist, an erudite, alert and sympathetic observer of artists, their work and the movements which they represented, and one of the most voluminous writers, including fiction, to which he occasionally resorted for relaxation.

He was a born cosmopolite, but N. Y. was the scene of most of his literary labors. He was, however, essentially a citizen of the world, and was equally at home in London, Paris, Berlin, Rome, Madrid or in Petrograd. Wherever he went he was on personal terms with the geniuses of music, of literature, of drama, of painting and their sister arts. He was a linguist, with an intimate knowledge of four languages.

His Newspaper Career

He became music and dramatic critic of the N. Y. Recorder in 1891, holding the post for four years. Successively he was music and dramatic critic of the N. Y. Advertiser, various musical journals and the N. Y. Sun, where he succeeded the late Franklyn Fyles as dramatic critic.

In 1916 he became music critic of the Times and two seasons ago accepted the musical editorship of the World.

In his writings for many years on the plastic arts Mr. Huneker was equally versatile. His essays on pictures and paintings sent from abroad and published in the Sunday World last summer excited general admiration.

But his greatest asset as a musical and dramatic writer was his marvellously retentive memory. He could quote offhand and with exactness from any work which had appealed strongly to him.

The simple non-religious funeral service, which he would have chosen, was held Sunday noon last, in the new Town Hall, which was crowded with friends and admirers of the "dear, dead man." Brief, feeling addresses were made by John Quinn, George Wickersham, Henry E. Krebhiel, and Francis Wilson and a quartette played softly Liszt's "Traumerei" and a funeral march. There were few dry eyes in the vast auditorium.

Sir William Blake Richmond

Sir William Blake Richmond, the noted painter, died in London, Feb. 11 last. He was born in 1842, was Slade professor at Oxford for several years and president of the Society of Miniature Painters in 1899. He was a son of the late George Richmond, A. R. A.; was awarded two silver medals by the Royal Academy, when a student in 1857. He spent two years traveling and painting in Italy and returned to that country in 1865 to study sculpture, architecture, fresco and tempera painting in Rome. He spent several years in similar work in Egypt and Greece. Mythology and classic history provided him with subjects for some of his best known works, which include "Prometheus Bound" and "Ariadne Deserted by Theseus." One of his most striking achievements, outside of his portrait work, was the mosaic decoration of St. Paul's Cathedral.

John Howard McFadden

John Howard McFadden, wealthy cotton merchant, and who owned one of the choicest, if small, collections of pictures, chiefly exceptional examples of the early English masters, in America, died of pneumonia at Atlantic City Wednesday last, aged 70. He was for several years President of the Phila. Art Club. An illustrated critical story of his picture collection, was published in the AMERICAN ART NEWS some six years ago.

Carl Weber

Carl Weber, landscape painter, died Jan. 24 last in Ambler, Pa., aged 70. He was born in Phila., the son of Paul Weber, who came to this country from Germany following the revolution of 1848. He studied in Germany and in other art centres. Many of his works hang in galleries the world over, and he was the holder of many medals.

Max Dvorak

Dr. Max Dvorak, art historian of Vienna Univ., died at Grusback, Moravia, Feb. 9.

CORRESPONDENCE

Art News Sales Lists Appreciated

Editor American Art News.
Dear Sir:—Permit me to say that I am one of the many who are grateful the ART NEWS for publishing the lists of the important picture sales in N. Y. and elsewhere. Many of us who are far away have been able to purchase paintings from those who buy at the sales because of the information given in your paper as to buyers, prices, etc.

The reports of the auctions so carefully given, are of never failing interest to us who cannot attend. Of all the publications that reach me I like your paper best and I would not be without it at any price.

Respectfully,

Alexander C. Mackenzie.

Cleveland, O., Feb. 15, 1921.

Bought Degas' Works for Firm

Editor American Art News:

Dear Sir:

Your "I happen to know" correspondent is quite out of his depth, as such writers usually are, when he presumes to know that we purchased the works by Degas at the recent sale, for Mid-Western customers.

We do not know other dealers' reasons for buying, and neither do we devote any time to figuring out the "Whys and wherefores" of their actions in buying, but we do know that our purchases at the Degas sale were made for our own account, first because we happen to like these particular examples, and secondly because we hope to secure a profit on the transaction.

Yours very truly,

Scott & Fowles.

N. Y., Feb. 15, 1921.

EXHIBITIONS NOW ON

(Continued from Page 2)

New Met'n Museum Exhibits

At the Metropolitan Museum there is now on an exhibition of the etchings of Julian Alden Weir in two of the galleries of the department of prints. The exhibition has been made possible by the artist's family, who have lent the pieces necessary to fill out the museum's collection of his prints.

Two paintings of the school of Siena have been added recently to the museum's collection. The older of these dates from the early years of the XIV C. and shows the "Madonna and Child" in half length and below the "Annunciation and the Nativity." The other work is about a century and a half later. The panel is a fragment, perhaps of a decoration for a marriage chest, and shows the triumph of a lady wearing a brocaded gown of the color of tarnished silver.

Laces from the Ida Schiff collection have been recently acquired by the museum. Mme. Schiff's collection in its entirety was exhibited in Rome about 1901 at the Castle of Saint Angelo, where a special gallery was set aside for the display. It has now been divided among three museums—N. Y., Cleveland and Minneapolis. The part in the Metropolitan Museum numbers 377 pieces.

Replacing the war portraits happily removed from the room of special exhibitions, Gallery D-6, is an exhibition of casts of the sculptures of Michael Angelo, not new additions to the museum collection.

Amy Cross at Powell Galleries

Although she has not publicly exhibited in N. Y. for several years, Amy Cross has found, through her collection of early and later landscapes, flower pieces and figure works at the Powell Galleries, 117 W. 57 St. through Feb. 23, that she has not been forgotten by artist friends and art lovers. There is a constant stream of visitors at the galleries who are sincere in their praise. Some of the pictures shown were painted in Holland and tell their stories of the Dutch lives and customs; again the artist went to Maine and the Adirondacks for landscape and figure subjects and carries her audience further through the flowered gardens of Southampton, L. I. In her flower work she is especially happy, and her poppies, roses, tulips, black-eyed susans and primroses show rare understanding and love of her subjects. "Weighing the Bread" is an imposing canvas with several figures, well composed and drawn. "Russian Boy" has good tonal quality and is fine in expression. One work, "A Loveable Dutch Peasant," inspired Josef Israels to ask for an introduction to the young American artist.

Vincent at New Gallery

Harry A. Vincent is exhibiting in a new gallery, the Lincoln, 509 Fifth Ave. opened by Messrs. W. A. Schneider and P. M. Gatterdam. Mr. Vincent, however, born in 1864, has exhibited at the St. Louis Museum, Carnegie Institute, the Pa. Academy, the Int. Expositions at Buenos Aires and Rio Janiero; and is a member of the N. Y. Watercolor and Salmagundi clubs and associate of the National Academy. At the recent auction sale at the Salmagundi Club, one of his Gloucester scenes brought the second highest price. He is well known also as the designer and painter of the scenery for "The Garden of Allah." The 13 scenes he is now showing to March 5 were painted last year in or near Gloucester. His work is alive, has versatility and is delightful. Most of the subjects are dock views in all weathers and lights.